

# Kammermusik.

## 4. Nonette, Octette, Sextette für Streich- und Blasinstrumente.

<b>Erlanger, G., Op. 41. Sextett</b> für Viol., Viola, Violonc., Clar., Horn u. Fagott. <i>Es.</i> Partitur . . . netto Stimmen . . . netto	6 — 10 —
<b>Gade, Niels W., Op. 44. Sextett</b> für 2 Viol., 2 Violon- u. 2 Violoncelle. <i>Es.</i> netto	10 —
<b>Gouvy, Th., Op. 71. Ottetto</b> p. Flöte, Hautb., 2 Clar., 2 Cors et 2 Bassons. <i>Es.</i> Partitur . . . netto Stimmen . . . netto	4 — 8 50
<b>Krug, A., Op. 68. Preis-Sextett</b> für 2 Viol., Viola, Vio- lotta, Vcll. u. Cellone, od. f. 2 Viol., 2 Violon u. 2 Vclle. Partitur . . . netto Stimmen . . . netto	7 50 12 —
<b>Lachner, Fr., Op. 156. Octett</b> für Flöte, Hoboe, 2 Clar., 2 Fagotte, 2 Hörner. <i>B.</i> Partitur . . . netto Stimmen . . . netto	5 — 9 50
<b>Onslow, G., Op. 77. Nonett</b> für Viol., Viola, Violonc., CB., Flöte, Hob., Clar., Horn u. Fagott. <i>Am.</i>	11 —
<b>Reinecke, C., Op. 216. Octett</b> für Flöte, Hoboe, 2 Clar., 2 Hörner und 2 Fagotte. Partitur . . . netto Stimmen . . . netto	6 — 12 —
<b>Rheinberger, J., Op. 139.</b> Nonett für Flöte, Hoboe, Clar., Fagott, Horn, Viol., Viola, Violoncell u. Bass. Partitur . . . netto Stimmen . . . netto	12 — 15 —
<b>5. Quintette für Violine etc.</b>	
<b>Dessoff, F. O., Op. 10. Quintett</b> für 2 Viol., 2 Violon und 2 Violoncelle. <i>G.</i> Partitur . . . netto Stimmen . . . netto	5 — 6 —
<b>Hohlfeld, O., Op. 1. Quintett</b> für 2 Viol., 2 Violon und Violoncell. <i>F.</i> netto	6 50
<b>Mayseder, J., Op. 65. Quintett</b> No. 4 für 2 Violinen, 2 Violon u. Violonc. <i>Es.</i>	6 —
<b>Norman, L., Op. 35. Quintett</b> für 2 Viol., 2 Violon und Violoncell. <i>Cm.</i> Partitur . . . netto Stimmen . . . netto	6 — 8 50

<b>Onslow, G., Quintette</b> für 2 Viol., Viola u. 2 Vclle., od. Violonc. u. Bass. Op. 24. Quint. No. 8. <i>Dm.</i> Op. 38. Quint. No. 15. <i>C.</i> Op. 39. Quint. No. 16. <i>E.</i> Op. 40. Quint. No. 17. <i>Hm.</i> Op. 43. Quint. No. 18. <i>Es.</i> Op. 44. Quint. No. 19. <i>C.</i> Op. 45. Quint. No. 20. <i>Dm.</i> Op. 51. Quint. No. 21. <i>Gm.</i> Op. 57. Quint. No. 22. <i>Es.</i> Op. 58. Quint. No. 23. <i>Am.</i> Op. 59. Quint. No. 24. <i>D.</i> Op. 61. Quint. No. 25. <i>Fm.</i> Op. 68. Quint. No. 27. <i>D.</i> Op. 72. Quint. No. 28. <i>Gm.</i> Op. 73. Quint. No. 29. <i>Es.</i> Op. 74. Quint. No. 30. <i>Em.</i> Op. 75. Quint. No. 31. <i>A.</i> Op. 78. Quint. No. 32. <i>Dm.</i> Op. 80. Quint. No. 33. <i>Cm.</i> Op. 82. Quint. No. 34. <i>E.</i>	4 50 7 — 7 — 7 — 7 — 8 — 7 50 7 50 8 — 7 — 6 75 7 — 7 50 8 — 7 50 7 50 7 — 6 50 6 — 6 —
<b>Ries, Fr., Op. 28. Quintett</b> für 2 Viol., 2 Violon und Violoncell. <i>Cm.</i> Partitur . . . netto Stimmen . . . netto	5 — 8 —

## 6. Quintett für Blasinstrumente.

<b>Onslow, G., Op. 81. Quintett</b> p. Flöte, Hautbois, Clar., Cor et Basson. <i>F.</i>	5 —
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## 7. Quartette für 2 Violinen, Viola u. Violoncell.

<b>Busoni, F. B., Op. 19. Quartett.</b> <i>C.</i> Partitur . . . netto Stimmen . . . netto	4 50 6 —
<b>Chopin, F., Op. 9 No. 2. Nocturne.</b> <i>Es.</i> [Hofmann.] Partitur . . . Stimmen . . .	— 50 1 —
<b>Dayas, W. H., Op. 9. Quartett.</b> <i>C.</i> Partitur . . . netto Stimmen . . . netto	12 — 3 — 5 50
<b>Dessoff, F. O., Op. 7. Quartett.</b> <i>F.</i> Partitur . . . netto Stimmen . . . netto	3 — 5 50
<b>Draeseke, F., Op. 27. Quartett</b> No. 1. <i>Cm.</i> Partitur . . . netto Stimmen . . . netto	4 50 7 50
— Op. 35. Quart. No. 2. <i>Em.</i> Partitur . . . netto Stimmen . . . netto	4 50 7 50
<b>Evers, C., Op. 52. Quartett</b> No. 1. <i>F.</i> — Op. 58. Quart. No. 2. <i>Es.</i>	8 — 8 —

<b>Grill, L., Op. 9. Quartett.</b> <i>Es.</i> Partitur . . . netto Stimmen . . . netto	3 — 6 —
<b>Hiller, F., Op. 105. Quartett</b> No. 3. <i>D.</i> . . . netto	7 50
<b>Nawratil, K., Op. 18. Quartett.</b> <i>Dm.</i> Partitur . . . netto Stimmen . . . netto	4 50 7 50
<b>Onslow, G., Op. 46. 3 Quart.</b> No. 1. <i>Fism.</i> . . . No. 2. <i>F.</i> . . . No. 3. <i>Gm.</i> . . .	4 50 4 50 4 50
— Op. 47. Quart. No. 22. <i>C.</i> — Op. 48. Quart. No. 23. <i>A.</i> — Op. 49. Quart. No. 24. <i>Em.</i> — Op. 50. Quart. No. 25. <i>B.</i> — Op. 52. Quart. No. 26. <i>C.</i> — Op. 53. Quart. No. 27. <i>D.</i> — Op. 54. Quart. No. 28. <i>Es.</i> — Op. 55. Quart. No. 29. <i>Dm.</i> — Op. 56. Quart. No. 30. <i>Cm.</i> — Op. 62. Quart. No. 31. <i>B.</i> — Op. 63. Quart. No. 32. <i>Hm.</i> — Op. 64. Quart. No. 33. <i>C.</i> — Op. 65. Quart. No. 34. <i>Gm.</i> — Op. 66. Quart. No. 35. <i>D.</i> — Op. 69. Quart. No. 36. <i>A.</i>	4 50 4 75 4 50 5 25 4 50 5 25 4 75 6 — 5 — 5 — 5 50 6 50 5 — 5 — 5 50 4 —
<b>Paganini, N., Quartett.</b> <i>E.</i>	4 —
<b>Romberg, B., Op. 59. Quartett</b> No. 10. <i>Am.</i> . . .	5 25
<b>Schumann, R., Op. 66. Bilder</b> aus Osten [Hermann]. Partitur . . . Stimmen . . .	2 — 2 50
<b>Taubert, W., Op. 130. Quartett</b> No. 3. <i>G.</i> . . . netto	6 —
<b>Wichmann, H., Op. 19. Quartett.</b> <i>Es.</i> . . . netto	4 50
<b>Želeński, L., Op. 22. Variationen.</b> <i>Gm.</i> Partitur . . . netto Stimmen . . . netto	1 50 2 50
— Op. 28. Quartett. <i>F.</i> Partitur . . . netto Stimmen . . . netto	4 — 7 50

## 8. Trios für 3 Violinen.

<b>Hermann, Fr., Op. 9. Burlesque.</b> . . . . .	2 —
— Op. 17. Suite . . . . .	5 50
<b>Mikuli, C., Op. 25. Scherzino</b>	2 50
<b>Schröder, H., 6 kleine Trios.</b> Op. 13. (In der I. Lage.) No. 1. <i>C.</i> . . . . . No. 2. <i>G.</i> . . . . . No. 3. <i>F.</i> . . . . .	3 — 3 — 3 —
— Op. 14. (In d. I.—III. L.) No. 4. <i>D.</i> . . . . . No. 5. <i>Am.</i> . . . . . No. 6. <i>B.</i> . . . . .	3 — 3 — 3 —

Aufführungsrecht vorbehalten.

LEIPZIG, FR. KISTNER.

(K. K. Oesterr. goldene Medaille.)





# GEORGE ONSLOW.

## QUINTETTE

für Streichinstrumente.

Op. 24.	Quintett No. 8.	D m.	4 50
Op. 38.	Quintett No. 15.	C.	7 —
Op. 39.	Quintett No. 16.	E.	7 —
Op. 40.	Quintett No. 17.	H m.	7 —
Op. 43.	Quintett No. 18.	Es.	7 —
Op. 44.	Quintett No. 19.	C.	8 —
Op. 45.	Quintett No. 20.	D m.	7 50
Op. 51.	Quintett No. 21.	G m.	7 50
Op. 57.	Quintett No. 22.	Es.	8 —
Op. 58.	Quintett No. 23.	A m.	7 —
Op. 59.	Quintett No. 24.	D.	6 75
Op. 61.	Quintett No. 25.	F m.	7 —
Op. 67.	Quintett No. 26.	C m.	8 —
Op. 68.	Quintett No. 27.	D.	7 50
Op. 72.	Quintett No. 28.	G m.	8 —
Op. 73.	Quintett No. 29.	Es.	7 50
Op. 74.	Quintett No. 30.	E m.	7 50
Op. 75.	Quintett No. 31.	A.	7 —
Op. 78.	Quintett No. 32.	D m.	6 50
Op. 80.	Quintett No. 33.	C m.	6 —
Op. 82.	Quintett No. 34.	E.	6 —

## QUARTETTE

für Streichinstrumente.

Op. 46.	3 Quartette.		
	No. 1.	Fis m.	4 50
	No. 2.	F.	4 50
	No. 3.	G m.	4 50
Op. 47.	Quartett No. 22.	C.	4 50
Op. 48.	Quartett No. 23.	A.	4 75
Op. 49.	Quartett No. 24.	E m.	4 50
Op. 50.	Quartett No. 25.	B.	5 25
Op. 52.	Quartett No. 26.	C.	4 50
Op. 53.	Quartett No. 27.	D.	5 25
Op. 54.	Quartett No. 28.	Es.	4 75
Op. 55.	Quartett No. 29.	D m.	6 —
Op. 56.	Quartett No. 30.	C m.	5 —
Op. 62.	Quartett No. 31.	B.	5 —
Op. 63.	Quartett No. 32.	H m.	5 50
Op. 64.	Quartett No. 33.	C.	6 50
Op. 65.	Quartett No. 34.	G m.	5 —
Op. 66.	Quartett No. 35.	D.	5 —
Op. 69.	Quartett No. 36.	A.	5 50

Leipzig, Fr. Kistner.

(K. K. ö. g. M.)



Violino I<sup>o</sup>

## PRELUDIO.

G. Onslow Op. 64.

M. M. ♩ = 50.

LENTO ASSAI.

QUARTETTO  
N° 33.

**PRELUDIO.**  
LENTO ASSAI.

M. M. ♩ = 50.

**QUARTETTO**  
N° 33.

*p* *cres.* *pp* *cres.*

*f* *dimu - ui - eu - do.* *p* *p* *cres.* *p*

*p* *morendo.*

**ALLEGRO ANIMATO.** ♩ = 92.

*cres.* *dimu.*

*p* *pp scherzando.* *f*

*2e Corde.*

*f*

*p* *p* *cres.*

*f*

*ff* *dimu -*

Violino 1<sup>o</sup>

Violino 1<sup>o</sup> score page 3. The page contains ten staves of music. The first staff begins with the lyrics "meu - do. dolce." and features a melodic line with slurs and ties. The second staff continues the melody with the lyrics "dolcissimo." and includes dynamic markings *rf* and *f*. The third staff starts with a section marked **B** and a first ending bracket labeled **1**, with dynamics *p* and *pp*. The fourth staff has the lyrics "cres - ceu - do. fpp" and shows a crescendo. The fifth staff has the lyrics "cres. f" and continues the melodic development. The sixth staff has the lyrics "cres - - ceu - - do. f" and includes dynamic markings *pp* and *p*. The seventh staff has the lyrics "f" and "diminu." and features a forte section. The eighth staff includes first and second endings marked **1<sup>o</sup>** and **2<sup>o</sup>**, with dynamics *pp* and *f*. The ninth staff has the lyrics "cres. f" and "pp", and includes a section marked **5** and a first ending bracket labeled **1**. The tenth staff has the lyrics "sans syncopes." and "1", with dynamics *p* and *f*. The final staff has the lyrics "cres - ceu - do." and includes a section marked **C2** and a first ending bracket labeled **1**.



Violino I<sup>o</sup>

teu. teu. teu. teu. **4**  
 p *cres.* - - - - - do. *pp* *cres.* - - - - - do  
 poco a poco. *ff* *ff*  
*ff*  
**D**  
*f* *dim.* *p*  
*pp* *cres.* *poco f*  
*dim.* *p* *pp* scherzando.  
**E** *f*  
*f* *1* *ff*  
*dim.* - - - - - *dim.* - - - - - do. *p*  
*rf* *rf*

# Violino I<sup>o</sup>

5

*dolcissimo.*

**F** **1**

*p*

*p*

*cres - - - ceu - - - do. fpp*

**G**

*cres. f*

*diminu.*

*pp*

*cres - - - ceu - - - do. fpp*

*cres - - - ceu - - - do.*

*dolcissimo.*

*f*

*sempre più cres - - - ceu - - - do.*

**II** **3**

*ff*

*p*

*leggero.*

*cres. f*

*ff tutta forza.*

*ff*



Violino 1<sup>o</sup>

♩ = 132.

**ANDANTE**  
SOSTENUTO.

Violino 1<sup>o</sup> score page 6. The page contains ten staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 9/8 time signature. A '2' is written above the first measure. The tempo is marked 'ANDANTE SOSTENUTO.' with a quarter note equal to 132 beats per minute. Dynamics include *pp*, *rf*, *cres.*, *f*, *diminu.*, *pp*, *pp.*, *f*, *pp*, *p*, *f*, *morendo*, *pp*, *ppp*, *molto staccato.*, *ff*, *pp*, *cres. ff*, and *ff*. The music features various melodic lines, some with slurs and ties, and a section of staccato sixteenth notes. The piece concludes with a double bar line and a key signature change to two sharps (F# and C#).



## Violino I'

Violino I' musical score, page 7. The score is written in G major (one sharp) and 4/4 time. It consists of ten staves of music. The first staff begins with a *pp* dynamic. The second staff begins with a *ff* dynamic. The third staff begins with a *pp* dynamic and includes the lyrics "diui - uen -". The fourth staff begins with a *pp* dynamic and includes the lyrics "do poco a poco." and a section marked **B**. The fifth staff begins with a *rf* dynamic and includes the lyrics "cres - cen - do". The sixth staff begins with a *f* dynamic and includes the lyrics "diui. p" and a section marked **C**. The seventh staff begins with a *pp* dynamic. The eighth staff begins with a *f* dynamic. The ninth staff begins with a *p* dynamic. The tenth staff begins with a *pp* dynamic and includes the lyrics "morendo" and ends with a *ppp* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

Violino 1<sup>o</sup>

♩. = 72.

**ALLEGRO**  
**ENERGICO.**

Musical score for Violino 1<sup>o</sup>, Allegro Energico. The score consists of 11 staves of music in 3/4 time, key of B-flat major. The tempo is marked 72 beats per minute. The score includes various dynamic markings and performance instructions:

- Staff 1: *ff*, *p*, *cres - ceudo.*
- Staff 2: *cres. sempre.*, *f*, *diminu.*, *p*, *A con grazia*
- Staff 3: *cres.*, *f*, *ff*, *p*, *3*
- Staff 4: *ff*, *ff*, *p*
- Staff 5: *p*, *cres - ceu - do.*, *f*, *cres. sempre.*, *ff*, *B*
- Staff 6: *p*, *cres.*, *sempre più cres.*
- Staff 7: *f*, *diminu.*, *p*, *con grazia.*
- Staff 8: *pp*, *f*
- Staff 9: *1*, *p*, *poco ritard.*



Violino 1<sup>o</sup>

$\text{♩} = 60.$   
 Poco più lento.

*dolcissimo.*

cres - cen - do. dim *pp*

*pp*

**D**

cres. *f* dimm. *pp*

**E**

cres. *f* dim. *pp*

Tempo 1<sup>o</sup>

*ff* *p* sempre più - - - cres -

**F** con grazia.

*f* dimm. *p*

cres. *f* *ff* *3*

Violino 1<sup>o</sup>

Violino 1<sup>o</sup> score page 10. The page contains ten staves of music in G major (one sharp) and 4/4 time. The score includes various dynamics and performance instructions.

**Staff 1:** *p* *ff* *ff* *p*

**Staff 2:** *p* *cres.* *ceu - do.* *f* *cres. sempre.* *ff*

**Staff 3:** *p* *sempre più cres.*

**Staff 4:** *f*

**Staff 5:** *dim.* *con grazia.* *p*

**Staff 6:** *pp* *f*

**Staff 7:** *pp*

**Staff 8:** *1* *p* *ritard. poco.* *Poco più lento.* *dolcissimo.*

**Staff 9:** *Tempo 1<sup>o</sup>.* *ff*



## Violino I:

Violino I musical score, first system. It consists of three staves. The first staff starts with a treble clef, a key signature of two flats, and a common time signature. It contains notes with dynamics *p*, *cres.*, *f*, and *f*, and fingerings 1 and 3. The second staff continues with dynamics *ff*, *dim.*, *p*, and *decres.* The third staff ends with dynamics *pp*, *pp*, and *ff*, and fingerings 3, 1, and 2.

**FINALE.**  $\text{♩} = 144.$  **ALLEGRO.**

Violino I musical score, second system. It consists of seven staves. The first staff is in 2/4 time and starts with a treble clef. It contains notes with dynamics *p*, *rf*, and *rf*. The second staff continues with dynamics *rf*, *cres.*, *f*, *p*, *pp*, and *pp*, and includes the word *morendo.* and *ten.* The third staff includes *ten.*, *ten.*, and *ritenuto poco.* The fourth staff starts with *A a Tempo.* and contains dynamics *rf*, *dim.*, and *p*. The fifth staff continues with dynamics *cres.* and *f*. The sixth staff ends with *ff*. The seventh staff starts with *ff* and includes a section marked *B* with a 7-measure rest.

Violino I<sup>o</sup>

*Dolce con grazia.*

*con espress.*

*pochissimo rit.*

*α Tempo.*

*pp*

*p*

*cres - - - - -*

*pp legato.*

*cres.*

*f*

*dim.*

*pp*

*cres.*

*p*

*2*

*cres.*

*2*

*cres sempre.*

*f*

*cres.*

*dimin.*

*p*

*morendo.*

*p*

*rf*

*rf*

*1*

*p*

*rf*



## Violino I:

Violino I:

7 D

p rf rf p

8 3 8 2

p rf rf rf rf

3 pp

sempre più cres.

f cres.

ff

diminuendo.

pp sempre

più cres.

E ff

1

1 7

ff ff

v. s.

## Violino 1º

**F** dolce con grazia.

*pp*  
pochissimo rit. a tempo.

8  
cres - cen - do. *pp*

loco.

cres - cen - do. *f* **G** *p* *pp* 1

2 *cres.* 2 *cres sempre.*

*f* *cres.* *ff* *dim.* *p* *morendo.*

*p* *rf* *rf*

1 *p* *rf*

*rf* *cres - cen - do.* *f* *p* *morendo.* *pp*

ten. ten. ten. ten. *pp*



## Violino 1º

*ritenuto poco* *rf* *dim.* *p* *al Tempo.*

*cres - ceu - do* *p*

*suor* *pp* *pp* *pp*

*cres - ceu - - do.* *p* *pp* *ff* *risoluto.*

*loco* *ff*

*espressivo.* *rf* *p* *rf* *cres - ceu - - do.* *f* *pp*

*pp* *ff* *ff*

**FINE.**





# Violino 2<sup>o</sup>

1

G. Onslow Op. 64.

## QUARTETTO N<sup>o</sup> 33.

PRELUDIO.  
LENTO ASSAI.

1

ALLEGRO ANIMATO.

Violino 2<sup>o</sup>

The musical score for Violino 2 consists of ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano). The second staff includes the instruction *dim. sul.* (diminuendo sul ponticello). The third staff features dynamic markings *p*, *f* (forte), and *p*. The fourth staff is marked with a large **C** and includes the instruction *cres.* (crescendo). The fifth staff contains the lyrics *ten. ten. ten. ten.* and *cres - ceu - do.* with dynamic markings *pp* (pianissimo) and *cres*. The sixth staff continues the lyrics and includes *ff* (fortissimo). The seventh staff is marked with a large **D** and a key signature change to one flat (B-flat). The eighth staff begins with *pp.* and includes a first ending bracket labeled **1**. The ninth staff includes dynamic markings *pp*, *poco f* (poco forte), *diminu.* (diminuendo), *p*, and *pp*. The tenth staff is marked with a large **E** and includes dynamic markings *f* and *f*.



Violino 2<sup>o</sup>

1  
f ff

diminu. p rf rf pp

F 2 p

1 p cres - ceu - do. fppp

G 3 cres - -

- ceu - - do f 1 cres - - ceu - - do. fpp

pp sempre più cres - ceu - do f cres.

II 1 p p

cres. f ff tutta forza.

Violino 2<sup>o</sup>**ANDANTE**  
**SOSTENUTO.**

1

*pp*

*cres* *f* *dim* *p* *pp*

*rf* *rf* *pp*

**A** *pp*

*cres.* *f* *pp* *p* *pp*

*pp* *morendo.* *pp*

*molto staccato.* *ppp* *ff*

*cres.* *ff*



## Violino 2º

Violino 2º musical score, page 5. The score is written in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is in 2/4 time. The first staff contains a melodic line with a repeat sign and a dynamic marking of *pp*. The second staff continues the melodic line with a dynamic marking of *ff*. The third staff continues the melodic line with a dynamic marking of *pp* and a dynamic marking of *ff*. The fourth staff begins with a dynamic marking of *f* and a dynamic marking of *pp*. The fifth staff contains a dynamic marking of *cres.* and a dynamic marking of *f*. The sixth staff contains a dynamic marking of *pp* and a dynamic marking of *ff*. The seventh staff contains a dynamic marking of *pp* and a dynamic marking of *ff*. The eighth staff contains a dynamic marking of *pp* and a dynamic marking of *ff*. The ninth staff contains a dynamic marking of *pp* and a dynamic marking of *ppp*. The tenth staff contains a dynamic marking of *pp* and a dynamic marking of *ppp*. The score includes various musical notations such as notes, rests, and dynamic markings.

*pp*

*ff*

*pp*

*ff*

**B**

*f* *pp* *cres.* *f* *dim*

**C**

*pp* *cres.* *fpp*

*p* *pp* *pp*

*morendo.* *pp* *ppp*

Violino 2<sup>a</sup>

**ALLEGRO**  
**ENERGICO.**

The musical score for Violino 2 is written in G major (one sharp) and 3/4 time. It consists of 13 staves of music. The score includes various musical notations such as treble clefs, key signatures, time signatures, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The tempo is marked **ALLEGRO ENERGICO.** and includes instructions like *sempre più crescendo.*, *poco f*, *cres.*, *dim.*, *ritard poco.*, and *Poco più lento.*. The score is divided into sections labeled **A**, **B**, **C**, **D**, and **E**. Section **A** starts at the beginning and ends with a first ending bracket. Section **B** begins with the instruction *cres-ceu-do poco a poco*. Section **C** includes a first ending bracket and a *ritard poco.* instruction. Section **D** is marked *1 D*. Section **E** is marked *1 E* and includes a *dim. pp* instruction. The score concludes with a final measure marked *pp*.



## 7

1354

## Violino 2º

ALLEGRO.

FINALE.

p  
 1  
 morendo.  
 cres - ceu - do. f p pp  
 teu. teu. teu. teu. ritemuto.  
 poco. **A** a Tempo.  
 rf dim. p  
 1  
 p  
 cres - ceu - - do.  
 f ff  
 2 B  
 fp  
 pochissimo rit. a Tempo.  
 cres - ceu - - do. pp  
 cres. dim. pp cres - ceu -



# Violino 2º

9

- do. **C** sempre più cres.

*pp* *f*

cres - cen - do *ff* *dim.* *p* *morendo.*

*p* **1** **3** *p*

*rf* *rf* **D** *rf* **1**

*rf* *rf* **1** *rf* *pp*

*rf* *rf* *cres.* *rf* *cres.* *rf* sempre

*rf* *cres* - - - *cen* - - - *do.* *ff*

*dim.* *pp* sempre più cres.

**E** *ff*

**1** **1** **2**

*ff* *ff*

V.S.

Violino 2<sup>o</sup>

**F**

*sp*

*p*

*pochissimo rit.*

*a Tempo.*

*pp*

*p*

*cres - - - - -*

*do.*

*pp*

*cres - - - - -*

*do.*

*f*

*dim.*

**G**

*pp*

*sempre più cres.*

*f*

*cres.*

*ff*

*dimin.*

*p*

*morendo.*

*p*

**1**

*p*

*cres - - - - -*

*do.*

*f*

*p*

*morendo.*

*pp*

*pp*

*teu. teu.*

*teu. teu.*

*pochissimo rit.*

*rf*

*pp*



# Violino 2º

11

*Dim. p*  
*a Tempo.*

**II**  
*p* *cres - ceu - do.* *p*

*suor.* *pp* *pp* *cres -*

*- ceu - do.* *p* *pp* *risoluto.* *ff*

*p* *rf* *f* *f* *ff*

*cres - ceu - do.* *pp*

*pp* *ff* *ff*





**Alto.**

G. Onslow Op. 64.

## PRELUDIO.

**LENTO ASSAI.**

QUARTETTO  
N<sup>o</sup> 33.

**QUARTETTO**  
**Nº 33.**

**LENTO ASSAI.**

1 p < > p < > pp cres. f p

p morendo. pp

**ALLEGRO ANIMATO.**

6/8

pp

poco f

dim. p

pp

f

f

f

1

p

**A**

p

cres.

f

ff

dim.

p

rf

rf

pp

**B**

1

p

**B**

1

p

cres - ceu - do. f

p

pp

cres.

f

2

p

cres - ceu - - do.

f

f

dimin.

1.

2.

3

## Alto.

Musical score for Alto, page 2. The score consists of ten staves of music in 3/4 time, featuring various dynamics and articulations. The lyrics "sempre più cres - - - ceu - do. fff" are written below the staves.

Dynamics and markings include: *pp*, *p*, *f*, *pp*, *pp*, *f*, *pp*, *cres.*, *sempre.*, *pp*, *cres*, *ceu - i do. fff*, *pp*, *pp*, *poco f*, *dim.*, *p*, *f*, *f*, *f*, *ff*.

Other markings include: *mem. son.*, *1*, *3*, *C*, *D*, *E*.



## Alto.

2 1 2

*p* *p* *pp*

**F**

*p*

1

*p* *cres - ceu - do. f*

*p* *pp* *cres - ceu - do. f*

**G**

2

*p* *cres - ceu - do. f* *p* *cres -*

*ceu - do. pp*

1 II

*sempre più cres - ceu - do. f* *cres. sempre. p*

*p*

*cres. f* *ff tutta forza.*

*ff*

## Alto.

ANDANTE  
SOSTENUTO.

1

pp

cres. f diminu. pp

rf pp

pp

cres. f pp

pp

morendo. pp

molto staccato. sf

pp

cres. ff

pp



## Alto.

ff

pp

**B**

$\alpha$  poco. pp

cres. f diui. pp

**C**

rf pp

cres. f pp

pp

pp

uicendo pp ppp

diui. f diui - uen - do poco

**ALLEGRO**  
**ENERGICO.**

ff

sempre più cres.

**1** **1** **A**

f diui. p

cres. f ff

p f f

## Alto.

p *poco f* *cres.* *f* *cres.*  
*sempre.* **B** *ff* *p* *sempre più cres.*  
*f f* *dim.* *p*  
**C** *pp* *f* *f* *1* *f*  
*1* *p ritard. poco.* *pp* *Doco più lento.*  
*cres.* *dim. pp*  
*1* **D** *pp*  
*cres.* *f* *dim. pp* *cres.* *rf* **E** *pp*  
*1* *pp*  
*1* *pp*  
*Tempo I.* *sempre più cres.* *f f* *dim.* *1* *1*



# Alto.

7

**F**

*p*

*cres* *f* *f* *ff*

**1** *poco f*

*p* *f* *f* *p*

*cres.* *f* **G**

*cres. sempre. ff*

*p* *sempre più cres- cen- do.* *f* *f*

**1** *dim* *p*

**II** *pp* **2**

*ff* *ff*

*Poco più lento.*

*p ritard. poco.* *cres- cen- do.*

**Tempo 1º**

*ff* *p* *cres- cen- do.* *f* **1**

*dim.* *ff*

*decres. poco a poco.* **1** **1** **1** **2**

*pp* *ppp* *ff*

## Alto.

ALLEGRO.

FINALE.

The musical score for the Alto part, Final, Allegro, consists of 12 staves. The key signature is one flat (B-flat) and the time signature is 2/4. The score begins with a treble clef and a key signature of one flat. The tempo is marked 'ALLEGRO.' and the section is labeled 'FINALE.' The music is marked with various dynamics: *p* (piano), *pp* (pianissimo), *f* (forte), and *ff* (fortissimo). There are also crescendos and decrescendos indicated by slanted lines. The score includes tempo markings: 'a Tempo.' and 'poco bismmo rit.' (poco bismmo ritardando). The score ends with a double bar line and a repeat sign.



# Alto.

9

cres. dim. pp  
 sempre più cres. f cres. dim.  
 p morendo. p  
 1  
 p  
 1 4 D 1  
 rf p  
 rf  
 p  
 sempre più cres.  
 f cres - - ceu - - do sempre.  
 ff  
 dim.  
 pp cres - - ceu - - do. f 1  
 V.S.

## Alto.

Musical score for Alto voice, featuring 12 staves of music. The score includes various dynamics, articulations, and tempo markings.

Dynamics: *p*, *F*, *pp*, *f*, *pp*, *f*, *pp*, *p*, *pp*, *p*.

Articulations: *acc.*, *rit.*, *cres.*, *dim.*, *morendo.*, *sempre più cres.*.

Tempo/Style: *α Tempo.*, *3*, *1*.

Lyrics: *cres - ceu - do.*, *cres - ceu - do.*, *sempre più cres.*, *morendo.*.



# Alto.

11

The musical score is written for an Alto voice and piano accompaniment. It consists of 11 staves of music. The key signature has one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

**Staff 1:** Vocal line with lyrics "cres - ceu - - do." and piano accompaniment. Dynamics: *p* morendo.

**Staff 2:** Vocal line with lyrics "leu leu" and piano accompaniment. Dynamics: *pp*.

**Staff 3:** Vocal line with lyrics "pochissimo ritenuto." and piano accompaniment. Dynamics: *rf* *α Tempo.* *dim. p*.

**Staff 4:** Vocal line with lyrics "1 II" and piano accompaniment. Dynamics: *p*.

**Staff 5:** Vocal line with lyrics "cres - ceu - do." and piano accompaniment. Dynamics: *p* *suor.*

**Staff 6:** Vocal line with lyrics "leu. 1 leu. 1" and piano accompaniment. Dynamics: *pp* *pp* *p* *pp*.

**Staff 7:** Vocal line with lyrics "cres - ceu - do." and piano accompaniment. Dynamics: *ff* *ff* *ff*.

**Staff 8:** Vocal line with lyrics "1 2" and piano accompaniment. Dynamics: *ff* *ff* *p* *rf*.

**Staff 9:** Vocal line with lyrics "1 1 1" and piano accompaniment. Dynamics: *f* *f* *ff* *ff*.

**Staff 10:** Vocal line with lyrics "cres - ceu - do." and piano accompaniment. Dynamics: *p* *pp*.

**Staff 11:** Vocal line with lyrics "1 1" and piano accompaniment. Dynamics: *pp* *ff* *ff*.





# Violoncello.

1

PRELUDIO.  
LENTO ASSAI.

G. Onslow Op. 64.

## QUARTETTO N° 33.

1 *p* *p* *pp* *cres. f* *p*

ALLEGRO ANIMATO.

*pp* *poco f* *dim.* *p* *pp*

*f* *f*

*dimiu.*

*p* *p* *cres. f* *ff*

*dim.* *p* *p* *rf* *rf* *pp*

*B* *p* *cres - cen - do* *p* *p*

*cres. f* *pp* *cres.*

*f* *f*

*dimiu.* *cres.* *1<sup>a</sup>* *2<sup>a</sup>* *3*

V. S.

## Violoncello.

Musical score for a piano piece, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f, pp, ff, cresc., dim., ppp). The piece is divided into sections labeled C, D, E, and F. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The music is written in a grand staff format, with the right hand on the upper staves and the left hand on the lower staves. The notation is in a standard musical font, with a clear and legible layout.



## Violoncello.

Musical score for "L'Espresso" by Franz Liszt. The score is in 3/4 time, key of G major, and consists of 12 measures. The piano part is written in bass clef, and the voice part is written in treble clef. The score includes various dynamic markings such as "cres.", "f", "pp", "ff", and "tutta forza."

**ANDANTE  
SOSTENUTO.**

**ANDANTE**  
**SOSTENUTO.**

*pp*

*cres. f dim. p*

**A**

*cres. f pp*

*morendo. pp ppp*

## Violoncello.

ff *molto staccato* tr tr

tr tr

pp

tr tr

tr tr

pp

ff

p *cres.* pp ff f *dim.*

**B**

*inuen-do poco a poco.* pp

*cres.* f *dim.* pp

**C**

pp *cres.*

f pp

*morendo.* pp ppp



# Violoncello.

5

**ALLELEGRO  
ENERGICO.**

ff *cres.* *p* *cres.*

**1** *f* *f* *dim.* *p* *cres.* *f* *ff*

*f* *poco f* *p* *f* *p*

**B** *p* *cres.* *f* *cres. sempre.* *ff*

*p* *cres.* *ceu - do poco - a poco.* *f* *f*

**1** *dim.* *p*

**C** *pp* *ff*

*ff*

*Poco più lento.* *sp* *ritard. poco.* *pp*

*cres.* *dim.* *pp* *dolcissimo.*

**1**

## Violoncello.

**D**

*pp* *cres. f* *pp* *cres. rf*

**E**

*pp*

**1**

*pp*

**Tempo 1<sup>o</sup>**

*ff* *p* *cres* *f*

**1** **F**

*f* *dim.* *p*

*cres* *f* *ff*

*p* *f* *f poco f*

**G**

*p* *cres.* *f* *cres. sempre.* *ff*

**1**

*p* *sempre più cres.*

**1** **1** *p*

*f f* *dim.*



## Violoncello.

**II**

*rit. poco.*

*Tempo 1º*

*Decres. poco a poco.*

*ALLEGRO.*

**FINALE.**

*ten. ten. ten. ten.*

*pochissimo rit. A x Tempo.*

*V. S.*

## Violoncello.

The musical score for the Violoncello part on page 8 consists of ten staves. The notation includes various dynamics such as *p* (piano), *rf* (ritardando), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), and *cres.* (crescendo). Performance instructions include *pochissimo rit.* (very little ritardando), *a Tempo.* (at tempo), *sempre più cres.* (always more crescendo), and *morendo.* (diminuendo). The score also features articulations like *do.* (do), *cres - - - ceu -*, and *do.* (do). Fingerings are indicated by numbers 1, 2, 3, and 4. A section marked **B** is present on the fourth staff. The piece concludes with a *morendo.* instruction and a final *p* dynamic.



## Violoncello.

This page contains ten staves of musical notation in bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like *rf*, *p*, *pp*, *ff*, and *cres*. There are also some text annotations like *sempre più cres.* and *cres - ceu - do sempre.* The page is numbered 11 in the bottom right corner.

## Violoncello.

Musical score for Violoncello, measures 1354 to 1400. The score is written in bass clef. Dynamics include *p*, *rit. pochissimo.*, *a Tempo.*, *cres*, *2-1*, *2-1*, *pp*, *f*, *dim.*, *rf*, *sempre*, *più cres.*, *morendo.*, *1*, *2*, *3*, *rf*, *cres - ceu - do. p dim.*, and *pp*. The score includes a key signature change to F major (one flat) in measure 1360 and a tempo change to *a Tempo.* in measure 1365. The piece concludes with a double bar line in measure 1400.



## Violoncello.

teu. teu. teu. teu.  
 pp  
 poco ritenuato. a Tempo.  
 rf dim. p rf rf  
 1 II  
 rf  
 cres - - ceu - - do. p p  
 1 1  
 smorz. pp pp cres - ceu - do.  
 1 1 1 1  
 p pp ff ff ff  
 1 1 1 I  
 ff ff ff fp rf  
 1 1 2  
 p f f ff  
 pp  
 pp  
 pp  
 3  
 pp 3 pp  
 1 1  
 ff ff  
 Fine.





# Kammermusik.

## I. Septette, Sextette und Quintette für Pianoforte und verschiedene Instrumente.

<b>Bennett, W. St.</b> , Op. 8. Sextett für Pianoforte, 2 Violinen, Viola, Violoncell und Bass (oder 2 Violoncelle). <i>A</i> . . . . .	10	50
<b>Costa, A.</b> , Op. 1. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. <i>Em</i> . . . . .	12	—
<b>Draeseke, F.</b> , Op. 48. Quintett für Pianoforte, Violine, Viola, Violoncell und Horn. <i>B</i> . . . . .	18	—
<b>Erlanger, G.</b> , Op. 39. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. <i>C</i> . . . . .	15	—
<b>Goetz, H.</b> , Op. 16. Quintett für Pianoforte, Violine, Viola, Violoncell u. Bass. <i>Cm</i> . . . . .	10	50
<b>Grädener, H.</b> , Op. 6. Quintett No. 1 für Pianoforte, 2 Violinen, Viola und Violoncell. <i>Hm</i> . . . . .	13	50
— Op. 19. Quintett No. 2 für Pianoforte, 2 Violinen, Viola und Violoncell. <i>Cm</i> . . . . .	15	—
<b>Huber, H.</b> , Op. 111. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. <i>Gm</i> . . . . .	15	—
<b>Jadassohn, S.</b> , Op. 76. Quintett No. 2 für Pianoforte, 2 Violinen, Viola und Violoncell. <i>F</i> . . . . .	12	—
— Op. 100. Sextett für Pianoforte zu 4 Händen, 2 Violinen, Viola und Violoncell. <i>G</i> . . . . .	9	—
<b>Lamberg, J.</b> , Op. 18. Quintett für Pianoforte, 2 Violinen, Viola u. Violoncell. <i>Cm</i> . . . . .	15	—
<b>Lange, S. de</b> , Op. 65. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. <i>C</i> . . . . .	15	—
<b>Martucci, G.</b> , Op. 45. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. <i>C</i> . . . . .	15	—
<b>Moscheles, I.</b> , Op. 88. Septett für Pianoforte, Violine, Clarinette, Horn, Violoncell und Bass oder für Pianoforte, 2 Violinen, 2 Violon, Violoncell und Bass. <i>D</i> . . . . .	11	—
<b>Onslow, G.</b> , Op. 70. Quintett für Pianoforte, Violine, Viola, Violoncell und Bass. <i>Hm</i> . . . . .	11	—
— Op. 76. Quintett für Pianoforte, Violine, Viola, Violoncell und Bass. <i>G</i> . . . . .	10	—
— Op. 77 <sup>bis</sup> . Sextett für Pianoforte, Flöte, Clarinette, Horn, Fagott u. Contrabass. <i>Am</i> . . . . .	14	50
— Op. 77 <sup>bis</sup> . Sextett für Pianoforte, 2 Violinen, Viola, Violoncell und Bass . . . . .	14	50
— Op. 79. Septett für Pianoforte, Flöte, Hoboe, Clarinette, Horn, Fagott u. Contrabass. <i>B</i> . . . . .	10	50
— Op. 79 <sup>bis</sup> . Quintett für Pianoforte, Violine, Viola, Violoncell und Bass. <i>B</i> . . . . .	9	50
<b>Rheinberger, J.</b> , Op. 114. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. <i>C</i> . . . . .	12	—

**Rückauf, A.**, Op. 13. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. *F* . . . . .

12 —

## 2. Quartette für Pianoforte, Violine, Viola und Violoncell.

<b>Brambach, C. Jos.</b> , Op. 13. Quartett <i>Es</i> . . . . .	14	—
<b>Fuchs, R.</b> , Op. 15. Quartett <i>Gm</i> . . . . .	10	—
<b>Hiller, F.</b> , Op. 133. Quartett No. 3 <i>A</i> . . . . .	17	50
<b>Jadassohn, S.</b> , Op. 77. Quartett <i>Cm</i> . . . . .	10	—
<b>Molique, B.</b> , Op. 71. Quartett <i>Es</i> . . . . .	9	—
<b>Norman, L.</b> , Op. 10. Quartett <i>E</i> . . . . .	11	—

## 3. Trios für Pianoforte, Violine und Violoncell.

<b>Asantschewsky, M. v.</b> , Op. 10. Trio <i>Fism</i> . . . . .	10	—
<b>Bache, F. Ed.</b> , Op. 25. Trio <i>Dm</i> . . . . .	7	50
<b>Bennett, W. St.</b> , Op. 26. Trio <i>A</i> . . . . .	5	50
<b>Chopin, Fr.</b> , Op. 8. Trio (Mikuli) <i>Gm</i> . . . . .	2	90
<b>Förster, A.</b> , Op. 61. Trio in leichtem Style. <i>C</i> . . . . .	4	—
<b>Frank, E.</b> , Op. 20. Bayrische Walzer. Heft I (No. 1—6) . . . . .	3	—
Heft II (No. 7—13) . . . . .	3	50
<b>Fuchs, R.</b> , Op. 22. Trio <i>C</i> . . . . .	10	—
<b>Goldmark, C.</b> , Op. 4. Trio <i>B</i> . . . . .	10	—
<b>Grädener, H.</b> , Op. 25. Trio No. 2 <i>Dm</i> . . . . .	12	—
<b>Hartmann, E.</b> , Op. 10. Trio <i>B</i> . . . . .	8	50
<b>Heidrich, M.</b> , Op. 25. Trio für Pianoforte, Clarinette und Horn. <i>Cm</i> . . . . .	10	—
<b>Hiller, F.</b> , Op. 64. Serenade <i>Am</i> (Trio No. 4) . . . . .	9	—
— Op. 74. Trio No. 5 <i>E</i> . . . . .	9	—
— Op. 186. Serenade <i>C</i> (Trio No. 6) . . . . .	9	—
<b>Kalkbrenner, F.</b> , Op. 26. Trio No. 3 <i>B</i> . . . . .	3	—
— Op. 84. Trio No. 4 <i>D</i> . . . . .	6	—
<b>Marschner, H.</b> , Op. 29. Trio No. 1 <i>Am</i> . . . . .	9	—
<b>Martucci, G.</b> , Op. 62. Trio No. 2 <i>Es</i> . . . . .	12	—
<b>Moscheles, I.</b> , Op. 84. Trio <i>C</i> . . . . .	7	—
<b>Müller-Reuter, Th.</b> , Op. 19. Trio <i>Dm</i> . . . . .	12	—
<b>Norman, L.</b> , Op. 4. Trio <i>D</i> . . . . .	8	50
<b>Onslow, G.</b> , Op. 83. Trio <i>Fism</i> . . . . .	8	—
<b>Reinecke, C.</b> , Op. 126. 2 Serenaden. No. 1 <i>C</i> . . . . .	5	50
No. 2 <i>A</i> . . . . .	5	50
<b>Reissiger, C. G.</b> , Op. 56. Trio No. 4 <i>Fism</i> . . . . .	8	—
<b>Rheinberger, J.</b> , Op. 112. Trio No. 2 <i>A</i> . . . . .	7	50
<b>Schubert, Fr.</b> , Op. 100. Trio <i>Es</i> . . . . .	12	—
<b>Schumann, R.</b> , Op. 66. Bilder aus Osten. 6 Impromptus (Palme). Heft I, II . . . je . . . . .	3	—
— Op. 74. Spanisches Liederspiel (Hermann) . . . . .	6	—
— Op. 88. Phantasiestücke . . . . .	5	—
<b>Vogt, J.</b> , Op. 25. Trio <i>Cm</i> . . . . .	10	—

Aufführungsrecht vorbehalten.

LEIPZIG, FR. KISTNER.

(K. K. Oesterr. goldene Medaille.)



